Where the Yellow Submarine REALLY Came From!

an impossible-to-believe story of an important origin

Jonathan David Steinhoff, 3.12.25©

[Caution- CHILDREN are warned, there always exists the danger of tearing at the basic fabric of reality and posing a serious threat to all humanity when we have a serious basis for contradicting any official version of anything – watch out for these CHILDREN, who can become a certain kind of problem for underlying realities]

This will be an attempt to cut to the chase about the Beatle song, "Yellow Submarine" (1966), with my version regarding its origin. Absent will be anything that tends to support this version, which I leave to my various other deposits of information here and there, for people who value two plus two surmisals over bulldozing creeps, etc. It may seem that my explanation here is intended to support my conclusions, which it is not, that's the kind of thing that requires a million of my footnotes, I'm not doing that here. So, for those who know enough of this to wish to continue - think of movie projects where people are part of the same production without coming into direct contact with one another, or people who work creatively from separate sound booths, as one sees on the cover of "Let It Be".

The 15-page story I wrote when I was ten, "Endless Voyage" (Dec. 1965) (https://archive.org/details/LennonGroupshotNo.5/EndlessVoyage.mov), which came into being after I had previously influenced several Beatle songs (I have several good guesses for how this should have occurred, having to do what is known about some of my mother's close friends over the years), was taken seriously enough to become a major source material for a number of Beatle songs that followed. I will only be touching on some of those songs here.

When John, Paul, George, Ringo and Donovan (it is known that the two Beatle songs Donovan was involved with were "Yellow Submarine" and "Eleanor Rigby", one the flipside of the other when released as a single) got ahold of "Endless Voyage"-

- "Endless Voyage's" *where do they all belong / what to do with all the people* world population crisis story line **becomes:** "All the lonely people, where do they all belong" / what to do with all the lonely people ("Eleanor Rigby", 1966).

- "Endless Voyage's" super-entity world government ruling over all, addressing a world-threatening population crisis, seeing people as numbers as part of the story line, or too many numbers to be more exact, **becomes:** a more benevolent super-entity in the world, Sgt. Peppers Lonely Hearts Club Band, continuing with the thematic element in "Eleanor Rigby" regarding "all the lonely people", The Beatles as a super-entity in relation to a massive population, geared to have heart in its relationship with its masses.

- "Endless Voyage's" world government plan of resolving the world population crisis by dividing humanity in half, with one half to live in the ocean through a no-going-back pill for breathing underwater, **becomes:** a "they" who "live beneath the waves".

- "Endless Voyage" ends with a monument created by the undersea population, exactly as tall as the Empire State Building, but protruding only several feet above the ocean (preceding the ending of Rod Serling's "Planet of the Apes", 1968, though how a story super-important with The Beatles beginning in 1966, as I've concluded, could ever find its way to Serling, has to be a mystery story to me). These several feet of monument poking above the ocean embody the idea of the two divided halves of the world's population coming together, through a symbolic point of unification. This expression of collective oneness **becomes:** the nuanced meaning of the words "we all" among the "Yellow Submarine" lyrics, "we ALL live in a yellow submarine", a song for those aboard the yellow submarine, but causing the audience to essentially feel invited to share in the song's spirit, as contained in its sing-along nature, in an expression of collective oneness with "we"/"they" of the yellow submarine, beneath the waves.